MINUTES OF MEETING OF THE COMMISSION OF FINE ARTS

Held in Washington, D. C., October 17,1949.

The second meeting of the Commission of Fine Arts during the fiscal year 1950 was held in its Office in the Interior Department Building on Monday, October 17, 1949. The following members were present:

Mr. Clarke, Chairman,
Mr. Finley,
Mr. Aldrich,
Mr. Reinhard,
Mr. Murphy,
Mr. Lawrie,
also H. P. Caemmerer, Secretary and Administrative Officer.

The meeting was called to order at 9:30 a.m.

1. APPROVAL OF MINUTES OF PRECEDING MEETING: The Minutes of the Meeting of the Commission of Fine Arts, held on July 15, 1949, were approved.

2. EXPIRATION OF TERMS OF MEMBERS: The Chairman reported that the four-year term of members of the Commission has expired, as follows:

Gilmore D. Clarke, March 16, 1949,
William T. Aldrich, August 30, 1949,
L. Andrew Reinhard, August 31, 1949,
Maurice Sterne, September 4, 1949.

The Chairman called attention to the Organic Act of May 17, 1910, creating the Commission of Fine Arts, which states that the members "shall serve for a period of four years each and until their successors are appointed and qualified." He said that he has heard, unofficially, that the President is considering the appointment of new members, but no definite information has been received from the White House as yet.

The Chairman called attention to four newspaper articles concerning

Minutes of Meeting of the Committee of the Whole

Date in Duplicate, [illegible], Morning [illegible].

The second meeting of the Committee of the Whole Conference Fiscal Year 1890 was held in the office of the Attorney General, Building on Monday, October 17, 1898. The following members were present:

[illegible], Chairman, Chairman
[illegible], Pitkin,
[illegible], Milton,
[illegible], Hathaway,
[illegible], Mayhew,
[illegible], Dennis,

Administrative Division.

The meeting was called to order at 9:00 A.M.

1. Approval of Journal of Previous Meeting: The minutes of the meeting of the Committee of the Whole held on May 17, 1898 were approved.

2. Distribution of Items of Business: The following appeared that the Committee was ready to consider certain items of business:

Chapter I. Claims, dated [illegible], 1899,
Exhibit A. Exhibit, dated [illegible], 1900,
B. Modern Reference, dated [illegible], 1900,
Business Change, Reference, [illegible].

The Chairman called attention to the Senate Bill [illegible], dealing the Commutation of Sentence, which stated that the Governor [illegible] period of four years must not until [illegible] and qualified and qualified.

The bill was read by the Secretary, [illegible], the Committee in consideration the appointment of new members, the [illegible] has been received from the Judge Bureau of [illegible].

The Chairman called attention to four [illegible] concerning

the question of his reappointment, as follows:

New York Herald-Tribune, August 29, 1949,
" " " , August 30, 1949,
(Editorial)" " , August 30, 1949,
Washington Evening Star, Editorial, September 6, 1949.
(Exhibit A)

3. PRINTING ARTICLE "FORTY YEARS OF ACHIEVEMENT": The Commission expressed their appreciation of this article written by the Secretary, covering the activities of the Commission of Fine Arts during the past forty years, and decided that it should be printed with illustrations.

The Commission authorized the Secretary to bring the article to the attention of Senator Robert A. Taft, whose father appointed the original members of the Commission of Fine Arts in 1910, with the suggestion that the article be printed with illustrations as a Senate Document and made available in 1950.

4. ROOF SIGN (APPLICATION NO.1278): The Secretary presented this application received from the Inspector of Buildings under date of September 19, 1949, for a roof sign on a Dairy Building overlooking Rock Creek Parkway at 26th Street and Pennsylvania Avenue, Northwest. The sign is to bear the words,"Sealtest Milk", and measre 24' x 4'.

TheCommission disapproved the application, since roof signs are not permitte under the Shipstead Luce Act Regulations, and the Inspector of Buildingwas informed accordingly.

5. IFT OF TAPESTRY FOR THE WHITE HOUSE: The Commission considered a letter (Khibit B) received from the Honorable Lewis Epstein, offering a Seventeeth Century Flemish Tapestry, measuring about 16' x 9', representing America, as a gift to the White House. It is one of a series of four,--the others representing Europe, Asia, and Africa.

The ommission regarded this to be a very generous gift. Mr. Finley stated that a companion piece of this particular tapestry is hanging on loan in the

National Gallery of Art. It is the property of Mr. James H. Hyde, a friend of Mr. Epstein. The Commission recommended to the President the acceptance of this tapestry offered by Mr. Einstein; but the location for it is to be considered later. (Exhibit C) See also Exhibit C-1.

6. LETTER FROM THE CHAIRMAN OF THE NATIONAL CAPITAL PARK AND PLANNING COMMISSION: Chairman Clarke read a letter (Exhibit D) from Dean William W. Wurster, the newly appointed Chairman of the Commission, expressing his views regarding matters relating to the development of the National Capital.

The letter was appreciated. Mr. Finley suggested that some time during the Sesquicentennial year 1950 a joint meeting be held of organizations interested in the Plan of Washington, similar to that held in 1929 during the development of the Public Buildings Program, where problems could be discussed and also a moving picture on Washington shown. The Secretary was authorized to write to Dean Wurster regarding this matter (Exhibit E).

7. BILL H.R.6403: The Commission considered Bill H.R.6403 (Exhibit F) introduced by Congressman Wadsworth, "To regulate the height, exterior design, and construction of private and semi-public buildings in the Georgetown area of the National Capital."

The Commission approved the Bill, and a letter will be sent to the Bureau of the Budget accordingly. (Exhibit ~~X~~) Z

8. MEMORIAL TO MOHANDAS K. GANDHI: The Commission took note of Public Law 309, 81st Congress, approved September 28, 1949, "To erect a memorial to the memory of Mohandas K. Gandhi," the same to be erected "in the City of Washington, on such grounds as may be designated by the Fine Arts Commission...." (Exhibit G)

The Secretary stated that the Act provides that the India League of America is given authority to erect the memorial (without expense to the United States); that they propose erecting a memorial building on a five-acre

tract, the building to contain a library, an auditorium, and a memorial hall commemorating Gandhi's work for the liberation of India.

9. MEDAL TO COMMEMORATE "HUMANE ACTION": Under date of October 5, 1949, a letter was received (Exhibit H) from the Military Planning Division, Office of the Quartermaster General, Department of the Army, submitting photographs of models by Thomas H. Jones, sculptor, for a Medal to commemorate Humane Action, which will be given to those who helped "To Supply Necessities of Life to the People of Berlin, Germany" during the recent blockade.

The photographs were sent to Mr. Lawrie for comment, and he approved them with the suggestion "that the wheat be made to look more like wheat and less like laurel." A letter of approval was accordingly sent by the Chairman (Exhibit H-1).

The Commission ratified the action of the Chairman in this matter.

10. PLANS FOR THE SESQUICENTENNIAL CELEBRATION: Under date of September 30, 1949, the following letter was received from the National Capital Sesquicentennial Commission:

Washington, D.C.
1326 F Street, N.W.,
September 30, 1949.

The Commission of Fine Arts,
Interior Department Building,
Washington, D. C.
Gentlemen:

We should like, at your convenience, to submit our proposed plans to your Commission. We would appreciate your advice as to when this could be.

It goes without saying that we will need all the help possible from the Commission of Fine Arts. In fact, we have counted on it all along.

Sincerely yours,
Carter Barron,
Executive Vice Chairman.

Accordingly, and pursuant to arrangements made, Hon. Carter Barron accompanied by the Director, Mr. Edward Boykin, submitted plans including

perspectives of proposed buildings for the Sesquicentennial Celebration to be held during the year 1950, and for which Congress has appropriated $3,000,000.

Both Mr. Barron and Mr. Boykin, as well as Mr. George M. Rowland, representing the firm that designed the buildings, explained the plans. In general they provide for three building, with numerous accessories, to be built on 104 acres in Anacostia Park at the end of East Capitol Street.

A copy of the discussion is attached hereto and is made a part of these Minutes (Exhibit I).

After inspecting the plans, the Commission approved them with the understanding that they are to be temporary buildings. The Commission asked that drawings for the proposed permanent out-of-door theater, where a Symposium on George Washington (written by the dramatist Paul Green) is to be given, be submitted to the Commission in due time. It is proposed to build it near Rock Creek Park at the head of Sixteenth Street. A report was sent to Mr. Barron (Exhibit I-1).

11. APPOINTMENTS FOR SCULPTURE IN THE DISTRICT OF COLUMBIA AND ELSEWHERE: Mr. Allan S. Thorn, Acting Supervising Architect, submitted the following Memorandum suggesting sculptors for executing sculpture on public buildings:

U. S. Court House, Washington, D.C.
C. Paul Jennewein, 1 large free-standing sculpture in South Plaza.
Sidney Waugh, 4-4 1/2' marble figures in Court Room No.20,
Edwin C. Rust, 13 small bronze panels around court room doors and 6 larger bronze reliefs in Circuit Court of Appeals Court Room.
Walker Hancock, 3 bronze relief panels in other court rooms and a conventional figure, in the round,to go over entrance vestibule door.

General Accounting Office, Washington, D.C.
Joseph Kiselewski, - two relief panels to be carved in granite at the G Street entrance.
Lee Lawrie, Two relief panels to be carved in granite at the H Street entrance,
Heinz Warneke, small aluminum panels to be installed in and around the elevator doors.

the elevator doors.

Federal Office Building, Nashville, Tennessee: Leo Friedlander, two relief panels to be carved in granite at the main entrance. The Commission approved the list (Exhibit J)

12. SCULPTURE FOR THE NEW FEDERAL COURT HOUSE: Mr. Allan S. Thorn, Acting Supervising Architect, and Mr. C. D. Persina, Chief Designer, of the Public Buildings Administration, General Services; Louis Justement, Architect; and Mr. Sidney Waugh, sculptor; submitted pencil drawings as a basis for scale models made by Mr. Waugh for sculpture to be placed in the new Court House.

Mr. Justement indicated where the sculpture is to be, saying: "The sculpture involved in this case is that for the large room, which has been referred to as the Ceremonial Room, although it is more than that. Exceptionally large trials will be held there. It is the largest court room in the building. On the wall immediately in back of the judges' bench, and, incidentally, there are two judges' benches there because of the ceremonial function, the rear wall is a dark marble on which there will be semi-free standing statuettes. Each one of those will be about 4 1/2 feet high and in marble. I think I had better let Mr. Waugh explain to you from here on how he arrived at the symbolism and present his sketches.

Mr. Waugh presented the pencil drawings--four of them--and said: "After studying the question of the series of four, I felt it was possible to do a historical sequence of four law figures of the world. I made a study with some lawyer friends and we chose Hammurabi, Justinian, Solon, and Moses. These cover the space from 2100 B.C. to 580 A.D. I kept the choice away from modern figures such as Blackstone, Coke and Marshall, because I felt their literal portraiture would be expected, and I felt that a 4 1/2 foot figure, which distinctly is the case for decorative purposes, should be treated in a manner that would be impossible if we chose later jurists. Also, the later jurists lack symbolism which these jurists represent and also are much more conventional. If you chose Marshall or Coke or Blackstone, you immediately have an argument with any legal expert; whereas, these figures are, more or less, accepted as symbols. That is all I have to say."

Chairman Clarke remarked, "I raise one question, which is probably an architectural rather than a sculptural question, Are these as large as you would like to see them? I am speaking to Mr. Justement. When you get them up high and in perspective, they will look much shorter.

Mr. Waugh replied: "If you go above 4 1/2 feet, you have to go over 6. A 5-foot figure looks like an undersized man. Wouldn't you agree with me, Mr. Lawrie, that it is dangerous to get close to life size?

Mr. Lawrie remarked, " A 6-foot statue looks like a 5-foot man. But couldn't you get them 7 feet? When you think of a tremendous character like Moses, you expect some size."

Mr. Waugh replied, "Yes, if there are the necessary appropriations and the time and if it works with Mr. Justement's design; I think it does. I think the mass could be increased.

Chairman Clarke remarked, "They will look small on the wall. In my judgment these are very handsome and I think it would be a mistake to have them too small."

Mr. Finley said that it would be better not to have them unless they be of the right size.

Chairman Clarke suggested leaving it to the sculptor and to the architect, who can report back to the Sommission; and stated that the Commission felt they would like to have these figures made larger than is proposed, over-life size rather than under life size.

pencil drawings

The ~~photographs~~ submitted by Mr. Waugh depicting Hammurabi, Justinian, Solon and Moses, were approved,and the sculptor was complimented on this his first submission. The Commission will wish to see the models when Mr. Waugh is ready to have the Commission inspect them. (Exhibit X)

13. FIRST DIVISION INFANTRY MEMORIAL, WORLD WAR II: The Commission considered drawings by Cass Gilbert, Jr., architect, submitted by Colonel Adolphe Huguet, U.S.A. (Retired) for the World War II First Division Infantry Memorial, to be erected adjacent to the First Division Memorial World War I.

The Commission inspected the drawings and disapproved them as being inadequate for proper consideration of them.

The Commission suggested that the Chairman discuss this matter with Colonel Huguet, Chairman of the Executive Committee of the First Division, A. E. F. Memorial Association. (Exhibit Y)

14. AMERICAN BATTLE MONUMENTS COMMISSION: Mr. John F. Harbeson, Consulting Architect, and Colonel Charles B. Shaw, Executive Officer, of the

American Battle Monuments Commission, had three projects to present:

(a) Design for American Military Cemetery at Tunis, Africa: Mr. Harbeson said: "With regard to Tunis, the general design, marked 'A' with the flat roofs, was approved in general outline, but you recommended a restudy of the general monumental character and especially of the height of the tower. That study has been made and Moore and Hutchins have presented a new drawing here in perspective which shows the tower increased in height and a change in general character of the stone. They say they would like to use, if possible, travertine for the general stone here. They were hoping to get a local stone of some kind from the district, but they find there is no such thing and they hope that travertine can be shipped down there. They could use a harder stone for here and a red marble for the names of the missing."

Chairman Clarke remarked, "It is much better." Mr. Harbeson agreed.

After consideration, the Commission approved the design.

(b) On the recommendation of Mr. Harbeson, the Commission approved the transfer of Ralph Griswold as landscape architect for Murphy & Locraft, architects, to Gugler, Kimball & Husted, architects.

(c) The Commission approved the transfer of Barry Faulkner, as painter for Gugler, Kimball & Husted, to McKim, Mead and White, architects.

A report was sent to Mr. Harbeson accordingly (Exhibit K)

15. LOCATION PLAN FOR THE GENERAL JOSE ARTIGAS STATUE: Mr. Harry T. Thompson, Assistant Superintendent, National Capital Parks, submitted a location plan by Harbeson, Hough, Livingston and Larson, Architects, of Philadelphia, for the statue of General José Artigas, as well as a design for the pedestal, for which Congress appropriated $23,000 (Public Law 119, 81st Congress, approved June 23, 1949, page 15).

The Commission inspected the design and approved it (Exhibit L).

A few suggestions were made to Mr. Harbeson in matters of detail.

16. STATUARY FOR THE ARLINGTON MEMORIAL BRIDGE DEVELOPMENT: Mr. Thompson reported that he was leaving tomorrow (October 18th) for Italy, in company with Mr. and Mrs. James E. Fraser, with a view to making arrangements with a

foundry there to cast the equestrian statuary modeled by Mr. Fraser for the Rock Creek and Potomac Parkway entrance and the two groups by Mr. Friedlander for the entrance to the Arlington Memorial Bridge; that Mr. Friedlander had preceded them to Rome, where they will meet.

Mr. Lawrie remarked that there are several foundries in Italy fully five hundred years old.

The Commission were pleased to hear that this project is, after waiting many years, to be completed. Mr. Thompson said that the Italian Government has expressed their interest in this project, and that he will represent the interests of the United States Government in this matter.

17. SCULPTURE FOR THE ANDREW W. MELLON MEMORIAL FOUNTAIN: Mr. Finley submitted the following letter from Eggers & Higgins, Architects, with sample of Swenson's Pink Granite, proposed for the Andrew W. Mellon Memorial Fountain:

September 13, 1949.

Mr. David E. Finley,
National Gallery of Art,
Washington, D.C.

Dear Mr. Finley:

At Mr. Eggers' request, we have forwarded, under separate cover, a sample of the granite which he would like to use in the Memorial Fountain.

This sample, which is of Swenson's Pink Granite, is polished on one face and has an eight-cut finish on the back. The polished granite would be used for the rim of the large lowest level basin and for the base of the largest and lowest bronze basin. The eight-cut finish would be used for the Exedra, or bench, and for the walks, curbs and steps around the fountain and the planting areas.

This sample should be presented to the Art Commission for approval, but we wish to have you see it before such presentation. If you approve the selection, we would appreciate it if you would make the presentation to the Art Commission.

Yours very truly,
Eggers and Higgins,
by Richard M. Pott

Mr. Finley said he likes the sample, and upon his recommendation the Commission approved it. (Exhibit M)

18. MERIDIAN HILL PARK: Mr. Horace W. Peaslee, architect, discussed with the Commission the question of sculpture for the National Capital and suggested a program for placing statuary. Chairman Clarke stated that this would be impossible, since every Act of Congress on the subject of statues in Washington has to be considered on its own merit.

With regard to statuary for Meridian Hill Park, Mr. Peaslee said he had proposed bringing down from an estate in Long Island statues of Roman Emperors that he thought would be suitable for Meridian Hill Park, but he has ascertained that they are not now available. The Commission felt the park would be better off without them. Mr. Finley said he would prefer some impersonal statuary like urns.

19. UNITED STATES CAPITOL: The Commission met in the Office of the Honorable David Lynn, Architect of the Capitol, to consider matters relating to the alteration and renovation of the United States Senate and the House of Representatives chambers, a work which is now under way. There were present, also, Mr. Francis Sullivan, architect, and Mr. John F. Harbeson, consulting architect.

Mr. Lynn desired advice with regard to portraying the State Seals; the clock; and certain wood for paneling; in the House of Representatives Chamber. A sample of the State Seal was submitted.

The Commission concurred in the decision of the House of Representatives Committee, including the Speaker, that the State Seals be executed in plaster, raised and painted in color, without light from behind.

For the House of Representatives the Commission recommended the use of Walnut, in natural wood finish, and the use of St.Genevieve Sheldorado, a stone of Tavernelle color.

The Commission recommended that the sculptor, Sidney Waugh, be requested

to make a study for the clock in the House of Representatives, giving it a horizontal treatment rather than vertical.

The Commission were pleased to note that still other sculptors will soon be commissioned for executing additional sculpture in the Senate and the House of Representatives chambers, and that it is to have the supervision of Mr. Lawrie. A report of approval was sent to Mr. Lynn (Exhibit N)

20. FREER GALLERY OF ART: Mr. Finley was designated to call on Mr. Wenley at the Freer Gallery of Art, and inspect works of art proposed for purchase, with power to act for the Commission (Exhibit O).

The Commission adjourned at 4:00 p.m. The Commission were the guests of Mr. Murphy and his partner, Mr. Thomas H. Locraft, at a delightful luncheon given at the headquarters of the firm at 1518 P Street, Northwest.

NEW YORK HERALD

Tribune

Monday, August 29, 1949

230 West 41st Street, New York 18, N. Y.
Telephone PEnnsylvania 6-4000

...tic of Truman Balcony Plan Way Out as Fine Arts Chief

Gilmore D. Clarke, chairman of Fine Arts Commission

By Carl ...

SHINGTO...

re D C...

ne Ar...

d P...

a ...

...ite H...

...

...

NEW YORK
Herald Tribune

Tuesday, August 30, 1949

Never-To-Be-Forgotten Porch

With debate of recent months turning on whether the White House was to stand or to be rebuilt, President Truman's south portico balcony had virtually slipped from mind. The balcony is there, the only firm part of the structure now being restored at a cost of $5 million. Under the circumstances almost everyone, even the most indignant opponent of tampering with the White House, could smile over the incident of a year and a half ago when the President insisted upon his porch, and got it, despite the objections of the National Fine Arts Commission.

Unhappily, we are not allowed to forget. Report has it that Gilmore D. Clarke, for eighteen years a member of the commission, is not to be re-appointed. The conclusion which almost everyone will draw, if that happens, is that Mr. Clarke goes solely because the President was somehow offended by his stand against a porch.

Mr. Clarke is an eminent landscape artist, as "well-qualified" a "judge of the fine arts" as the country has. (The language is Congress's describing what commission members shall be.) The country is extraordinarily fortunate that so capable and distinguished an expert has been willing to give a great deal of time, energy and wisdom to the commission's valued but unpaid work. Accordingly, he has been four times re-appointed. His colleagues unanimously requested his re-appointment this year. Their judgment should carry weight.

A President cannot afford pettiness in selecting the personnel of public commissions. To drop Mr. Clarke from the Fine Arts Commission over the matter of a porch would be petty in the extreme.

New York Herald Tribune
August 30, 1949

Clarke Denies Fine Arts Board Misled Truman

Insists Attack on Balcony Plan Was Open, Confirms That He'll Be Dropped

By M. J. Racusin

Gilmore D. Clarke, chairman of the Commission of Fine Arts, emphatically denied yesterday that the national commission had misled President Truman in its open opposition to the construction of the porch on the south portico of the White House.

Mr. Clarke, a leading landscape architect and consulting engineer, confirmed reports from White House sources that he is to be dropped from the commission, presumably because of his disapproval of the President's balcony project. "I did not expect to be reappointed by the President," he said, adding that his term had expired last March.

"I've heard nothing, however, from President Truman, who makes the appointments," he said. "I'm just staying on the job to keep things straight and until a successor is named."

Seven Members Are Unpaid

Mr. Clarke, who is dean of the Cornell University School of Architecture and head of the engineering firm of Clarke, Rapuano & Holleran, at 145 East Thirty-second Street, explained that the commission, of which he has been chairman for eighteen years, is an unpaid advisory body created by act of Congress to pass on the esthetic qualities of all public construction by the Federal government. It is composed of seven members.

His version of the balcony dispute with the President differed decidedly from that offered by the White House. It had been indicated by a White House spokesman that the President "was offended not by the commission's opposition to the balcony project but by the commission's open fight against it after Mr. Clarke and two of his colleagues had conferred with Mr. Truman without telling him of the firmness of their opposition.

"It was their turning on him without advance notice," the spokesman added, "to which he objected." It had been previously indicated also by a White House source that the commission intimated early in the balcony discussion that it would approve the project if William A. Delano, New York architect, was called in on it and approved of it.

Opposed "From Beginning"

"The facts are," Mr. Clarke insisted yesterday, "that the entire membership of the commission, including myself, was opposed to the project from the beginning and never deviated from this stand at any time. We made this clear to all concerned.

"It should be pointed out that neither I nor any other members of the commission ever had talks with President Truman personally on this matter. Our conversations and communications were carried on with Mr. Loronzo S. Winslow, the White House architect, and Howell G. Crim, the chief usher at the White House."

Mr. Clarke said that he and two other members of the commission, David E. Finley, director of the National Gallery of Art at Washington, and Frederick V. Murphy, a Washington architect, had discussed with Mr. Winslow at the White House in the summer of 1947 the President's plans for the balcony.

Wrote of Opposition

Following this conference, added Mr. Clarke, the commission wrote to Mr. Crim on Aug. 28, 1947, "The Commission of Fine Arts is reluctant to approve an important alteration to this great national monument which would in some measure destroy the integrity of the original design," adding that the "commission is hopeful that the President will not make a formal request to change the exterior of the White House."

Following this letter, said Mr. Clarke, Mr. Crim called him on the telephone to discuss the subject again.

"I told Mr. Crim in no uncertain terms that it was unwise to change the White House exterior and that the commission was unanimously against it. When Mr. Crim indicated that the President seemed bent on having this balcony, I told Mr. Crim that if the President insisted on it he should have a competent architect like Mr. Delano or some one of similar stature to do the work. The commission, however, I told him, was definitely opposed to it in any event. There was no condition attached to our decision. Our attitude could not possibly have been

Public Statement

When, [illegible] the commission [illegible] President [illegible] the project [illegible] it issued its public statement explaining its disapproval. It was this statement which [illegible] President's wrath.

It was understood the question of the reappointment of two [illegible] members of the commission, Maurice Sterne, painter and sculptor, now at Provincetown, Mass., and L. Andrews Reinhard, architect, of 145 East Thirty-second Street, whose terms expire this month, was also the subject of discussion at the White House.

Mr. Sterne said yesterday that he had not heard anything about his reappointment. "To tell you the truth," he added, "I would welcome relief from these responsibilities. I have no doubt that the commission's opposition to the balcony had something to do with the present situation." Mr. Reinhard could not be reached.

The Evening Star

With Sunday Morning Edition.
WASHINGTON, D. C.

Published by
The Evening Star Newspaper Company.
SAMUEL H. KAUFFMANN, President.

B. M. McKELWAY, Editor.

MAIN OFFICE: 11th St. and Pennsylvania Ave.
NEW YORK OFFICE: 110 East 42d St.
CHICAGO OFFICE: 435 North Michigan Ave.

Delivered by Carrier—Metropolitan Area.

Daily and Sunday	Daily Only	Sunday Only
Monthly __1.20*	Monthly ____90c	10c per copy
Weekly ___30c	Weekly _ 20c	10c per copy

*10c additional when 5 Sundays are in a month. Also 10c additional for Night Final Edition in those sections where delivery is made.

Rates by Mail—Payable in Advance.

Anywhere in United States.

Evening and Sunday	Evening	Sunday
1 month __ 1.50	1 month ___ 90c	1 month 60c
6 months__ 7.50	6 months __ 5.00	6 months 3.00
1 year ___15.00	1 year ____10.00	1 year _ 6.00

Telephone STerling 5000.

Entered at the Post Office, Washington, D. C., as second-class mail matter.

Member of the Associated Press.

The Associated Press is entitled exclusively to the use for republication of all the local news printed in this newspaper, as well as all A. P. news dispatches.

A—8 TUESDAY, September 6, 1949

Fine Arts Commission

Having been a member of the Fine Arts Commission for more than seventeen years and chairman for the past twelve, there is no particular reason why Gilmore D. Clarke should be reappointed. His term expired in March. But there are three other members of the commission whose terms also have expired and the President's failure to reappoint any of them or make any reference to his future plans naturally suggests that he is thus getting back at the commission for its opposition to his White House balcony.

There is no question of the President's right thus to exercise one of the small prerogatives of his office. But if inferences as to his motives are correct, it does not offer much hope for the commission's future. The natural interpretation would be that the President wishes a rubber-stamp sort of agency, insofar as anything which affects him is concerned. And that sort of agency would be worse than none at all.

Such an idea, in relation to the Fine Arts Commission function, is not new. More than fifty years ago—in 1895—the Public Art League of the United States, brought into being by art societies in Washington, sponsored legislation for creation of a Fine Arts Commission. The legislation failed, principally because it would have given the commission [illegible] powers.

At the turn of the century, when the McMillan Park Commission began work on plans for development of Washington, legislation was introduced for an Advisory Commission of Fine Arts. But that idea languished for nearly ten years. It became effective in modified form in 1909 when a committee of the American Institute of Architects persuaded President Theodore Roosevelt to create, by executive order, a Council of Fine Arts. Later, during President Taft's administration, Congress having refused to support the council with any appropriations, it was abolished. In its place, however, the present Commission of Fine Arts was created by legislation, with advisory powers only. These powers subsequently were strengthened by a succession of executive orders and by the Luce-Shipstead Act of 1930, requiring commission approval of private buildings erected contiguous to Government structures in certain areas of Washington.

The Fine Arts Commission has always had to walk a tightrope in using its advisory powers. Too much insistent opposition would invite retaliation, as in the balcony incident. Too little would bring the commission into disrepute with the professional bodies whose esthetic opinions it is supposed to represent. To his everlasting credit, Mr. Clarke has never been willing to compromise his own self-respect or the prestige of the commission by easy compliance with cockeyed schemes. A gift for forceful expression, together with his high professional standing, made him an excellent chairman.

It will be too bad if the commission suffers permanently because of the balcony incident. It is true that since the war there has been little work by the Government in resumption of the Washington plan, in the execution of which the commission's counsels have been most valuable. It has been wholly ignored in reconstruction of the White House. But it has an important role in Washington. Such agencies as the American Institute of Architects should work to see that it is continued and is controlled by strong hands.

COPY

THE COMMISSION OF FINE ARTS

Washington

22 July, 1949
Clinton Lodge,
Fletching, Sussex,
England.

To the Chairman of the Fine Arts Commission
of the White House, Washington, D. C.

Dear Sir:

In 1922, when I was American Minister at Prague, I was fortunate enough to purchase a 17th century tapestry representing America, with figures of Indians, and Dutch galleons in the background. It came from the palace of Count Potocki at Cracow, and hung at the American Legation in Prague until I left in 1930. I had bequeathed it by my will to the White House but as it is to be rebuilt I prefer to offer it now.

This tapestry was woven in Brussels about 1690, by L. Von Schoor and A. Anwerx. It is approximately about 16 feet by 9 and is in excellent condition, having been carefully restored in Paris. The lower border is, however, missing although this is hardly noticeable, as it would be near the floor. I enclose a photograph of the tapestry taken nearly thirty years ago at Prague, but which doesn't do justice to it. Thus, a chandelier in the foreground hides a splendid eagle with flapping wings surmounting an orb on which "America" is woven. Also the coloring of the Indians is much lighter than appears on the photograph. I have therefore also enclosed a far better photograph of a similar tapestry which before the War hung in the house of my friend James H. Hyde at Versailles. This tapestry is somewhat larger than mine though some might find that it was less well balanced, owing to the two additional figures on the right.

In the event of the Commission finding my tapestry suitable for the White House, or desiring to see it, I would be grateful if you could let me know at your earliest convenience. The tapestry is now stored in the strong room of the Pantechnicon in London, so that I should have to make certain arrangements before Sept. 9 when I expect to return to the United States by air. I would also suggest in that case that appropriate instructions should be sent to our Embassy in London in order that it may be forwarded by diplomatic pouch.

Yours very truly,

Lewis Einstein.

EXHIBIT B

COPY

THE COMMISSION OF FINE ARTS

Washington

October 24, 1949.

Dear Mr. President:

The Commission of Fine Arts, at their meeting on October 17, 1949, considered the accompanying letter from the Honorable Lewis Einstein, care of the Hanover Trust Company, New York, N.Y., offering as a gift to The White House an interesting and valuable tapestry, woven in the Seventeenth Century in Brussels, and measuring approximately 16 feet by 9 feet. It is entitled America, and is one of a series of four---the other three representing Europe, Asia and Africa.

The Commission of Fine Arts recommend acceptance of this very generous gift.

A companion piece of this particular tapestry is hanging, on loan, in the National Gallery of Art. It is the property of Mr. James H. Hyde, a friend of Mr. Einstein.

Photographs of these two tapestries are enclosed.

For the Commission of Fine Arts:

Very respectfully, yours,

Gilmore D. Clarke,
Chairman.

The President

The White House.

EXHIBIT C

COPY

THE COMMISSION OF FINE ARTS

Washington

October 27, 1949.

Dear Mr. Einstein:

With regard to your proposed gift of a Flemish Tapestry, representing America, to the White House, I am pleased to inform you that at a meeting of the Commission of Fine Arts held on October 17, 1949, the Commission decided to recommend the acceptance of this very generous gift.

Accordingly, a letter has been sent to the President, informing him of this action of the Commission of Fine Arts.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,

Chairman.

Honorable Lewis Einstein,
Care of Hanover Trust Company,
New York, N. Y.

EXHIBIT C-1

2b

OFFICE OF THE DEAN OF ARCHITECTURE AND PLANNING

13 October 1949

Mr. H. P. Caemmerer, Secretary
Commission of Fine Arts
Interior Building
Washington, D. C.

Dear Mr. Caemmerer:

Thank you for your generous thought in sending the book, Historic Washington. It is a splendid way in which to trace the changes and growth of Washington.

In addition to the normal functions associated with the NCPPC, I am most eager that we retain the flavor of Washington. I realize much, much has been lost but let us join forces to see what can be done to save the rest. For instance, I would like Lafayette Square left as is. Let us keep the Cosmos Club, and the buildings on the west corner near the Blair House, as well as St. Johns and the Decatur House. Let us keep the old Corcoran building, etc.

Even though General Grant violently disagrees, I want to keep the old post office. I am against flattening anything to fit today's taste. I regret the Senate Chamber is being brought to a beautiful pallid state. I hope the building west of the White House is never remodelled with the removal of the columns, etc., to render it an eunuch of buildings.

Washington has enough grandeur and I hope we can stress the treasuring of the trees, planting more of them, and rehabilitating the city, very much as Georgetown has been done.

Thank you, again, for the book.

Cordially yours,

William W. Wurster

William W. Wurster
Dean

EXHIBIT D

WWW/sbd

PERSONAL

October 18, 1949.

Dear Dean Wurster:

Thank you for your words of appreciation of my Historic Washington. I considered your letter so interesting and important that I decided to bring it to the attention of Chairman Clarke, who read it, and read it again at a meeting of The Commission of Fine Arts yesterday, October 17th.

Your comments about the buildings around Lafayette Square impressed the Commission in particular, and our members are in general concurrence with you concerning these buildings, because most of them are of historic interest. Our members feel that the "State, War and Navy" building represents the style of a period in architecture; there have been Members of Congress who considered it the most beautiful building in Washington. In so far as the Statue of General Jackson is concerned, the Commission feel it should stay where it is (the first bronze equestrian cast in the United States) and concur in the opinion of Augustus Saint-Gaudens that in its present location "It adds to the gaiety of Nations."

An unfortunate situation has arisen with regard to the "Carnegie Building" at the northwest corner of Pennsylvania Avenue and Jackson Place. It is for sale, and I think also two adjacent buildings on Jackson Place. Confidentially, I have heard that someone is considering buying that site for an office building. I have notified Commissioner Reynolds of P.B.A. but cannot say what his office will do about the matter, if anything, since his Real Estate office has told me they have no money to buy the building and no Government building is in plan for that location at the present time.

After your letter of the 13th was read, Commissioner David E. Finley suggested that some time next year we have some evening during the Sesquicentennial Celebration a "Symposium on the Development of the United States Capital, similar to that held in April, 1929, in connection with the Public Buildings Program which was under way at that time. The Commission of Fine Arts would be in favor of having such a "Symposium" next year jointly with the National Capital Park and Planning Commission and other agencies concerned with the development of the City of Washington. I was asked to write to you about it; hence this letter.

With kindest regards, I am,

Sincerely yours,

H.P.Caemmerer.

Hon. William W. Wurster, Dean,
School of Architecture and Planning,
Massachusetts Institute of Technology,
Cambridge, Massachusetts.

EXHIBIT E

81ST CONGRESS
1ST SESSION

H. R. 6403

IN THE HOUSE OF REPRESENTATIVES

OCTOBER 13, 1949

Mr. WADSWORTH introduced the following bill; which was referred to the Committee on the District of Columbia

A BILL

To regulate the height, exterior design, and construction of private and semipublic buildings in the Georgetown area of the National Capital.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That there is hereby created in the District of Columbia a district known as "Old Georgetown" which is bounded on the east by Rock Creek and Potomac Parkway from the Potomac River to the north boundary of Dumbarton Oaks Park, on the north by the north boundary of Dumbarton Oaks Park, Whitehaven Street and Whitehaven Parkway to Thirty-fifth Street, south along the middle of Thirty-fifth Street to Reservoir Road, west along the middle of Reservoir

EXHIBIT F

Road to Archbold Parkway, on the west by Archbold Parkway from Reservoir Road to the Potomac River, on the south by the Potomac River to the Rock Creek Parkway.

SEC. 2. In order to promote the general welfare and to preserve and protect the places and areas of historic interest, exterior architectural features and examples of the type of architecture used in the National Capital in its initial years, the Commissioners of the District of Columbia, before issuing any permit for the alteration, reconstruction, or razing of any building erected prior to 1850 within said Georgetown district described in section 1 shall refer the plans to the National Commission of Fine Arts for a report as to the exterior architectural features, height, appearance, color, and texture of the materials of exterior construction which is subject to public view from a public highway. The National Commission of Fine Arts shall report promptly to said Commissioners of the District of Columbia its recommendations, including such changes, if any, as in the judgment of the Commission are necessary and desirable to preserve the historic value of said Georgetown district. The said Commissioners shall take such actions as in their judgment effect reasonable compliance to these recommendations: *Provided*, That, if the said Commission of Fine Arts fails to submit a report on such plans within forty-five days, its approval thereof shall be assumed and a permit may be issued.

SEC. 3. In carrying out the purpose of this Act, the Commission of Fine Arts is hereby authorized to appoint a committee of three architects, who shall serve as a board of review without expense to the United States and who shall advise the Commission of Fine Arts, in writing, regarding designs and plans referred to it.

81ST CONGRESS
1ST SESSION

H. R. 6403

A BILL

To regulate the height, exterior design, and construction of private and semipublic buildings in the Georgetown area of the National Capital.

By Mr. WADSWORTH

OCTOBER 13, 1949

Referred to the Committee on the District of Columbia

[Public Law 309—81st Congress]

[Chapter 587—1st Session]

[H. J. Res. 295]

JOINT RESOLUTION

To erect a memorial to the memory of Mohandas K. Gandhi.

Whereas India's greatest leader, Mohandas K. Gandhi, has met the martyr's death; and

Whereas the beloved Gandhi throughout his life had brought to the people of India and peoples everywhere the meaning of a selfless devotion to peace, and with it the gift of his own unbounded spiritual wealth; and

Whereas Mohandas Gandhi's uncompromisable strength led India to the independence for which it had sorely struggled; and

Whereas the impact of his personality upon history is undeniable; and

Whereas in consideration of the cordial relations existing between the people of the United States and the people of India, and in the hope that a memorial to his memory in the United States may further those cordial cultural and spiritual relations between these two countries, and in the further hope that such a memorial will awaken and keep alive in people everywhere the sense of their individual dignity and independence as well as an abhorrence for civil, religious, and communal strife anywhere: Now, therefore, be it

Resolved by the Senate and House of Representatives of the United States of America in Congress assembled, That authority is hereby granted to the India League of America, or any other organization which may be organized for this purpose, to erect, within five years from the date of the approval of this resolution, a memorial testifying to the wisdom and leadership of Mohandas K. Gandhi, as philosopher and statesman, in the city of Washington, on such grounds as may be designated by the Fine Arts Commission, subject to the approval of the Joint Committee on the Library. The model of the memorial so to be erected shall be first approved by the said Commission and by the Joint Committee on the Library, the same to be presented to the people of the United States without cost to the Government of the United States: *Provided*, That the cost of custodian maintenance of the edifice contemplated by this Act will be borne perpetually by the organization undertaking its original construction.

Approved September 28, 1949.

EXHIBIT G

COPY

DEPARTMENT OF THE ARMY
Office of the Quartermaster General
Washington, D.C.

5 October, 1949.

QMGHB 421.4
Medal for Humane Action,

Commission of Fine Arts,
Room 7000 New Interior Department Building,
Washington, D.C.

Gentlemen:

In accordance with the provisions of Executive Order No.3524, 28 July 1921, there are forwarded herewith photographic reproductions of the obverse and reverse of sketch plaster models of the proposed Medal for Humane Action, prepared by Mr. Thomas H. Jones, and an illustration of the ribbon design, which have met with the concurrence of an informal committee of the Departments of the Navy, Air Force, and Army.

The obverse of the medal consists of a wreath of wheat (staff of life) with the coat of arms of the City of Berlin in the lower junction of the wreath, with the C-54 in plan view in the upper portion of the medal. The reverse consists of the central element of the seal of the Department of Defense below the inscription (For Humane Action" and above the words "To Supply Necessities of Life to the People of Berlin Germany."

The ribbon consists of the colors appearing in the coat of arms of the City of Berlin - red, white and black - in addition to the blue for the field of action (the sky) over the City of Berlin. The colors red, white, and blue are also those of the United States.

In view of the desire to get this medal under procurement, it is requested that your advice as to the merits of this design be furnished.

Your cooperation is appreciated.

Very truly yours,

V. J. MacLaughlin,
Lieut. Col. Q.M.C.,
W. H. Middleswart,
Major General, QMC,
Chief, Military Planning Division

3 incls.
1-2 photos.
3 ptg of ribbon

EXHIBIT H

COPY

THE COMMISSION OF FINE ARTS

Washington

October 10, 1949.

Dear Colonel MacLaughlin:

The photographs of the obverse and reverse of sketch plaster models of the proposed Medal for Humane Action, by Thomas H. Jones, sculptor, which you submitted with your letter of October 5th, were brought to the attention of the Honorable Lee Lawrie, sculptor member of this Commission.

Upon the recommendation of Mr. Lawrie, the Commission of Fine Arts approve the models with the suggestion that the wheat be made to look more like wheat and less like laurel.

The Commission have no comment to make regarding the ribbon, and the sample submitted is herewith returned.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Lieut. Col. V. J. MacLaughlin, Q.M.G.,
Military Planning Division,
Department of the Army,
Washington, D. C.

EXHIBIT H -1

PLANS FOR THE SESQUICENTENNIAL CELEBRATION

[The following persons joined the meeting:]

Sesquicentennial Commission:

Carter Barron
Edward Boykin
John E. Byrne
George M. Rowland
James Teague

National Capital Parks:

Harry T. Thompson
Robert Horne

National Park Service:

Conrad Worth

MR. BARRON: Mr. Clarke and Gentlemen: It has been quite some time since Mr. Boykin, our Director, who is here this morning, came before your Commission briefly to explain our plans. At that time we proposed to use the Washington Monument Grounds, if you recall, and there was some objection raised to the erection of buildings on the Monument Grounds.

Not wishing to incur any resistance, if at all possible, in the program which we were trying to develop, we started looking around for other sites. We settled temporarily on West Potomac Park. After a few conferences with some of the gentlemen in the National Capital Parks, no sooner did we get settled over there on a basic idea, which we thought would be colorful and interesting and appropriate for the type of program we had in mind, than we found out that PBA and Navy would both be rather tough to get along with if we settled on West Potomac Park.

Again, not wishing to create trouble because our Commission was created to put on a program that will please, we hope, every American, and irk the least possible number, we went over to the end of East Capitol Street, again with members of the National Capital Parks, and there we found 104 acres that appeared to be suitable. We have received a letter from the National Capital Parks authorizing the Commission to develop that section for this program.

Briefly, that is the background Commission as it relates to that which we have to present here this morning. If you gentlemen read the newspapers (and I am sure you have), since the Commission was born (it was created by an Act of the 80th Congress), its plan has been to map out and execute a plan for an appropriate celebration commemorating the 150th birthday of the Federal City.

We had no funds, so we have called upon some gentlemen with know-how to assist us in our planning. Because of this cooperation, we are fortunately in a position to go ahead.

We might say that our present fortunate position, so far as the life of the Commission and the functions of the Commission is concerned, are due to the fact that we have adhered closely to Benjamin Franklin's story that, if at first you don't succeed, try, try again. That is what we have been doing for the past fifte months, because we felt that the birthday of the National Capital should be appropriately celebrated.

In our package, gentlemen (if I may refer to it as a "package"), we have no other objective than the presentation of the glorious history of our country and the nobility of its government in these 150 years.

The Commission expires at the end of 1952, so our program must necessarily be of a temporary nature.

In the planning of our over-all program, as we went ahead, it became more and more evident that we would have to make the program self-sustaining. It was then that we brought in American industry, arts, science, and labor. We were on the Monument Grounds when Mr. Boykin presented our plans to you. There was no thought of bringing in industry and labor. But with an economy-minded Congress, coupled with the fact that you cannot disassociate American labor and industry from the history of our country any more than you can disassociate our salaries and wages from our food and shelter and clothing, without the success of freedom of industry in this country, certainly we would have no history to celebrate.

So we have planned a program that includes building structures to house, in addition to the arts, culture and the history of our government as it relates to th government and the states, and three buildings that will house industrial exhibits. We will have 400,000 square feet available to exhibitors. Exhibitors cannot participate in our "Progress for Freedom" space on a commercial basis as such. They rather like the idea that they can only exhibit the history of their industry or their company on the basis of its growth and their contribution to the country through service to the people. Little is it known generally that Mr. Thomas Jefferson went over to France and persuaded the duPonts to come to the States and open their munitions plant here.

Steel has a fine story to tell from a historical standpoint, from its first forge down here in Virginia to its present position in our economy.

With that I am going to stop talking and show you what we hope to bring to lif over at the end of East Capitol Street. Before doing that, I would like Mr. Boykin our Director, to briefly review Plan A. Then we will go right into the presentatio

MR. BOYKIN: Plan A is the actual beginning of the celebration, which is set t open on April 15, 1950. I think I told you before that that has a historical significance, that date. It is the anniversary of the laying of the cornerstone of the District of Columbia in 1791. On that day we hope to open the celebration.

The celebration consists of a varied number of things. Perhaps the top feature is the creation of the amphitheater in Rock Creek Park, plans of which will be

shown later on, on which to stage a symphonic drama which is being written and is half completed, I understand now, by the playwright Paul Green, who has been here at various times to see us and has worked with us very closely and whose shows, "The Common Glory" and "The Lost Colony" have been great successes over the years. We believe we can have that showplace open for the opening of the symphonic drama by June 15, 1950. That is a target date. That will be an outdoor theater and we hope it will seat somewhere between 3500 and 5000 people, depending upon Paul Green himself, who knows more than do most people about this. It depends on whether you can get the show to that many people. It is absolutely essential that it be heard as well as seen.

That is the piéce de resistance of our show.

CHAIRMAN CLARKE: Where did you say the outdoor theater would be?

MR. BOYKIN: We want to build it in Rock Creek Park and Mr. Root and Mr. Harry Thompson of National Capital Parks have talked at some length on this thing with Mr. Green. I think Mr. Thompson or Mr. Root took Mr. Green out to Rock Creek Park. The Park Service itself has considered that site for such a project--probably not such an elaborate one, but it had been considered. This feature is of a permanent nature and will be completely equipped with everything in the modern sense of a theater.

CHAIRMAN CLARKE: You have abandoned the idea of using the Monument Grounds for this purpose?

MR. BOYKIN: Yes.

CHAIRMAN CLARKE: Here then your investment can remain, as wouldn't be the case on the Monument Grounds.

MR. BOYKIN: Yes. We believe that it will pay for itself. It has not been lightly thought of or considered. We have gone deeply into the financial returns of both "The Common Glory" and the Williamsburg show piece. "Common Glory" played this summer to slightly over 86,000 people and we believe we can play for a great many more.

In the enabling act Congress has said that the money from that will go back to the Treasury as if it were an appropriation. That will be here for a long time and it will be a lovely thing and of lasting value to the country.

What Mr. Green writes will be in tune with what Mr. Barron has said, an appreciation of the glories of our nation. He is basing the show on the character of George Washington, hewing out the independence of the nation with his sword, standing guard over the creation of the structure on which we hang today, the Constitution, and crowning his life with the founding of this Capital City, which, as you know he did.

Then we propose to have in the city, with the cooperation of the great art galleries, special art displays. I have talked at some length with Mr. Finley on one or two occasions and he has promised that the National Gallery will cooperate in this thing. I don't think he has settled on what he will do, but I am sure he will do something that will be fine.

We have asked the Corcoran Gallery to undertake to bring here from all over the nation great paintings of great historical scenes in the life of these states. I can best illustrate it by two that I have spoken of so often. We have already applied for the bringing here from Fanueil Hall in Boston the painting depicting Daniel Webster writing his great speech in 1830 delivered before the United States Senate. It may not be wonderful art, but at least it is history.

Then there is a painting in New Orleans we would like to bring here which has been reproduced frequently. There is a reproduction, in fact, in the Inaugural Program. It is the scene showing the lowering of the French flag and the raising of the American flag over the Louisiana Territory in December 1803.

Such scenes as those we want to bring here, sir, so that, if we can get 200 or 300 here, we will have a showing of American history as artists have seen it up through the years.

MR. FINLEY: I will tell you what our plans are for the National Gallery. We expect to have an exhibition of portraits of persons who were important in the history of our country and who acted in Washington in those 150 years, so it would be a preview of a national portrait gallery on a small scale. We have plans under way for that.

MR. BOYKIN: That would be wonderful.

We will also have a display, the history and the founding and creation, architecturally, of the City of Washington itself. I have talked with Mr. Caemmerer and with General Grant about it before he left the Planning Commission. That is also a part of our picture. As I understand it, that will be set up in the Corcoran Gallery. It can be a wonderful thing.

Through Mr. Caemmerer, the National Sculpture Society has offered to set up here a display of sculpture. They have even offered to finance it themselves. That will be a display of fine sculpture, not what I call "crackpot" sculpture.

We expect to do things that will not fall under the Fine Arts Commission. We proposed to put out a set of booklets to distribute to the schools. A part of our celebration program is to carry the story of the Nation's Capital and the Nation to the schools, so the boys and girls can get a better idea of how the Congress functions and how the Government functions. We hope to set up, through the schools, projects in respect to the City of Washington--essay contests, little architectural contests for design, perhaps of the Capitol or some monument, little art contests, all around the City of Washington and its place in the Nation.

In other words, we expect to do everything possible that we can to carry this nation's story to the schools and we will have a special department for it.

One very important part of our program is a schedule of events. We hope to have events on each day from April 15th to November 22nd of 1950. We are just at

the moment getting ready to set up a series of days. There will be state honoring days, days honoring the veterans, days honoring freedom itself, days honoring the great patriots of the past, all of which will combine to make these state honoring days a great lauding of our nation's history and our background.

We will have a sesquicentennial parade which will show the United States Government on parade and we hope on that parade to have a lot of people step back to 1800 and we may even have a Miss Sesquicentennial contest with a young lady possibly representing each year from 1800 to 1950 and appropriately garbed. We hope to have 150 years of Presidents, 150 years of beauty, 150 years of fashions. We have been in contact with a gentleman who has made just such a study. He is able to set off 150 years of fashions, so that you can see how the ladies have dressed up through these 150 years. There will be a great many civic events and we expect to set up a special civic events department which will have charge of those. This whole thing will be endowed with ceremony. We will operate it with ceremony. We will close it with ceremony. Certain foreign nations have been invited here. The State Department sent out the invitations. They felt the law required them to do so. Up to date twenty-seven nations have indicated their acceptance to come here.

I had a visit the other day from the gentleman representing the British Government. The State Department letter had sifted down through channels and it got to him and he came in to say that they had no money, very few dollars at least, but what could they do? He and I talked at great length. He said that they have some treasures.

I said, "Yes, I know you have."

Then it occurred to me that they had brought over here the Magna Carta. I suggested they bring it over here again, if possible, and in addition display appropriately other No. 1 treasures in many categories--, for example, the finest piece of art, the biggest diamond. One thing they said they had was the original version of the King James Bible, which, of course, would be a tremendous drawing card because our religion is based on that. He said they would even consider bringing the Rosetta Stone over here, which unlocked the mysteries of ancient Egypt. If Great Britain would agree to bring that over here instead of spending dollars, we would have a wonderful show to interest many people.

Belgium said she had the original documents of the Treaty of Ghent, which was a very, very important treaty in our history. They have a great painting of that. They have all the documents and they would like to set up the scene of the signing of the treaty. They wrote quite a lengthy brief, as a matter of fact. That gives you an idea of some of the responses we have had from foreign nations.

As Mr. Barron has said, we expect to have state exhibits and government exhibits. There will be a government exhibit that cannot be in the Freedom Fair at the end of East Capitol Street. We doubt if an exhibit we are applying for can be put there. It would be an exhibit of Supreme Court decisions, great decisions on which our economy and government rest. I understand that the Supreme Court is of a mind to do this sort of thing, to go into the archives and bring them out.

Without wanting to tread on anybody else's time, sir, those are just a few the highlights of the things we have in mind. We hope to have something here th will interest everybody. The Freedom Train cannot be here; but we are suggestin to the Archives and to the Library of Congress that they set up somewhere in the Archives or the Library of Congress what we may call the Cavalcade of Freedom an fortify it with a great many more documents than on the Freedom Train. There ar great many in Washington that should have been on the Freedom Train and could no have been. There are others in certain states that could be here, but were not the Freedom Train. This thing would not be a train and would be stationary, but would be a wonderful thing. There are a great many more things that we want to outside of the Freedom Fair, but I think we better go ahead.

CHAIRMAN CLARKE: Thank you, Mr. Boykin. That is a very interesting plan.

MR. BOYKIN: I have touched on the highlights. All that we have done has b done with a conscience to show off our nation's glory.

To show you how things are offered to us, we had an offer this morning from the Registrar of Wills in the District of Columbia. He has offered to put on a display here, at the time of the celebration, of wills of great people who died here. It is the most amazing collection. He has what has been called the world most perfect will, that of Edward White, who was Chief Justice of the United Sta It is the finest thing of its kind in wills.

Again, that may interest a small section of the people from the country. I understand it would be displayed most appropriately with pictures.

CHAIRMAN CLARKE: It is all very fascinating. You certainly have your work cut out for you.

MR. BOYKIN: Yes. Fortunately, we have tried to be forehanded, as we have enlisting the services of people who have been just as conscientious as we have. refer to Mr. Rowland and Mr. Byrne, from whom you will hear shortly.

MR. BARRON: This is a good time to bring them in. What is the statement o the Archives Building? "What Is Past Is Prologue." Mr. Boykin has given you a prologue to our Freedom Plan, which will embrace the United States Government, t states and the government buildings, Freedom House, Pan-American Building and UN Building.

I am going to ask Mr. John Byrne of the Byrne organization and Mr. James Teague of Mr. Byrne's organization, who have been working with us--

MR. BOYKIN: Mr. Rowland has worked with our Commission on our display spac our exhibit space, and you will see, after we tell of our financial program, how important that is to our whole project, because we could not begin to do the job that we hope to do for 3 million dollars, such as we have just received from the government.

Mr. Rowland, will you proceed?

MR. ROWLAND: We will explain as briefly as possible our plans and then we would like to have you ask questions. This is what the Freedom Fair area will look like when it is completed. This is on Anacostia Flats. This is East Capitol Street. This is Lake Kingman and the Anacostia River. This is Benning Road. Over here is the Potomac Edison Power Plant. You will notice a bit of symbolism in this layout. That was done intentionally. The Freedom Fair is, as Mr. Barron and Mr. Boykin have told you, an idea that is going to the entire world. We have used an element of showmanship in putting breeze-ways between plain buildings, functional rectangular buildings. [Displayed] These are the buildings that will house the exhibits of labor and industry, U, S and A. They are plain buildings and from the air, and the 50-foot cliff, the impact is that it is the USA.

We have gone into a slight conception of the Liberty Bell for the entertainment area. It is not to have the raucousness of the ordinary carnival. It will be dignified. Here we have the star that is symbolic in our flag. Here we have our Goddess of Freedom that stands atop the Capitol Building. That is the first thing you see as you come to Freedom Plaza. That involves a widening of East Capitol Street just outside the Armory.

As you pass that, with its decoration of flags, you come to Freedom House and Freedom House will house a lot of the historical things that have made this country great; those that can be safely moved from their archives will come into Freedom House and will be carefully guarded. The basement of Freedom House, which is some 30 to 50 feet below the house, will house a new type of picture, which will show what the United States is. It will have sweeping staircases leading down to it and we will have room for more movies or assemblages or dances or public gatherings of any sort.

Then we come into this Esplanade Area, which leads between two great buildings. One is for the States and the Federal Government; we will have all 48 states, the 4 territories and approximately 25 of the cabinet-level department agencies. Each of these agencies will be assigned about 2500 feet and in there we hope to tell what the Department of Commerce is, what the Department of Interior is--things that people coming from the entire country cannot see when they want to know what is going on in the Interior Building. You cannot tell what makes it gell or what it does. We want to show that. We want to show what Congress does and we want to show what makes New York a great state, what makes Pennsylvania a great state and what makes all of our states great and what makes our four territories great.

Over on this side, in matching space, we will have our UN Building. The members of the UN will participate and, as Mr. Boykin has told you, they have been invited by the State Department. The State Department feels it is important that they be here. Beyond that, we have our Pan-American center. We have indications that all of these Central and South American countries and Canada will participate in that building. That building has rather a nice idea. In addition to the national exhibits, it will have exhibits from the leading industries of those countries.

In addition to that, we have this great fiesta area down here, where each v and repeating as we come to the expiration of the twenty-one nations, we will ha a different national week. We will have an Argentine week, during which time we will have Argentine folk music and dances and food. Then the next week another country, and so forth, all, of course, in alphabetical order.

At this side we will have inexpensive eating facilities. Up here is a grea moderate-priced restaurant and down below it, to the left, is a children's cente where we can allow harrassed parents to leave their children in safety with inte ligent nurses and doctors, where they can be amused and take back the word that Freedom Fair has been a great thing.

Our entertainment area will feature a sky ride. That will be the most "dea defying" thing we have there. It will be a very quiet set of chairs that are or endless belt and will move very slowly around, from which you will see the entir fair area. We borrowed that, frankly, from the Futuram Exhibit (General Motors) the New York World's Fair. You know how popular that was when people sat in cha and saw the highways of the "World of Tomorrow." We want to show them the past years of American enterprise.

That is an explanation of what the Fair buildings do.

This is a section of the Pan-American section. It is a rather sketchy arti conception. The type of architecture, while temporary, is still functional and still beautiful, we think. We hope to have a torch of freedom which will be loc over on the other side of Kingman Lake and continue the axis on which the Capito the Washington Monument, and Lincoln Memorial stand.

MR. BOYKIN: Originally we had hoped to be able to make use of those little romantic islands as our entertainment areas, with pontoon bridges and boats, but in spite of the fact that there are large trees over there, after we investigate we found water and muck and mire five feet under and it would cost millions to p that in shape. But we will have a beautiful picture, virtually a symphony of li water and color, which will show to great advantage at night.

MR. ROWLAND: There is a close-up of the entertainment area showing the sky ride and the four simple rides that will be in there. That is dependent upon th people who build the entertainment area and who win the entertainment concession This is just an artist's conception of what would be appropriate in that area.

Just so we know what we are talking about, here is an aerial photograph don by the Navy showing just exactly what the area is that is contemplated. Here is the Armory that you recognize. This is Freedom Plaza. Freedom House will be ri here. The USA buildings will go around here. This is taken from exactly the sa angle, but it is an enlargement of the thing.

Our projected plan will help to beautify the Southeastern section of Washin ton, because there are some things down there that will be removed at the presen time that we will be well along without.

Here is a close-up of the Hall of States and the federal exhibits. We have made use of the classic columns. The rest of it is very, very plain--simple design.

Here is a conception of the approach to Freedom House from Freedom Plaza. The four columns, of course, are symbolic of the four freedoms. You may get an idea of the construction of these USA buildings from this eye-level view of what the buildings will look like and the breezeways. The breezeways will serve as connection points between the parallel buildings. They will be very simple. We hope to have light recessed in the breezeways; otherwise, they serve as an area of shade and as a landscaping focal point. We hope to use something similar to the Robert Sondu type of panel because of economy, because they are temporary buildings and because we can erect them quickly. It was used in the North American Aviation building. It has been used by GE and by Ford Motor. It is a metal corrugation. You are all familiar with it. It lends itself very nicely to this type of construction.

We have developed something that is absolutely unique. It has been started in Europe and has been used on a test in the Chicago Coliseum and that is a new type of exhibit layout. As you all know, these trade shows and world fairs have long aisles and rectangular spaces where the exhibits are located. The thing is that you walk along the aisle and out the door and you miss two-thirds or three-quarters of the exhibits. We plan to use a traffic flow control plan of exhibit aisles so, when you walk in one door and out the other door, you will have passed at least 66 per cent of the exhibits in there. We have no straight lines or right angle curves in the exhibit layout.

Here is an idea of what one of the exhibits will look like. This is your space superimposed over the prospective sketch. The focal point is in the center. We go up to a 16-foot height. We hope they won't hurt their neighbors by building high spite fences.

The interior of the building will lend itself to beautiful vistas and exciting panoramas of what industry has done during the 150 years of the American nation and Washington.

That is the story as briefly as I can tell it. If there are any questions, perhaps Mr. Barron will handle them.

CHAIRMAN CLARKE: Do the Commissioners have any questions?

I take it, Mr. Barron, that what you wish today is a general endorsement on the part of the Commission, inasmuch we are named in the law, as a progress report. We say, I assume, that we endorse what you have done so far. Is that what you want?

MR. BARRON: Precisely that, Mr. Chairman, and particularly since we are up against it from the standpoint of time. We should have, as you well know, Mr. Clarke, if you worked on the New York World's Fair, more time. If we were where we are today and had two years to go, we could do a lot of things better and certainly differently; but, as Mr. Rowland has pointed out, we are up against it for time, we

are up against it in economy; therefore, these buildings, which will be temporary in nature, must be constructed to obtain the maximum beauty and efficiency from t standpoint of management and presentation of what we have to sell. It will, I am sure, interest you gentlemen to know that, if we are successful with the modest price of $30 per square foot, the available space to the American exhibitor will return 12 million dollars over two seasons, which will finance the entire buildin program exclusive of the Pan-American Building. That must be sustained by the Pa American countries and their industries. That was not included in our budget. W did not include further appropriations from the other governments so that Congres would not have an opportunity to say that the original grant was only a stepping-stone for more appropriations. We have included the cost of the various governme exhibits in our own cost. They will highlight the growth of our government in th various 150 years. The States will be given space, but the States will be requir to pay for their own construction of their exhibits. I do not know whether you know it or not, but the first state, despite resistance by certain distinguished gentlemen from New York, was the State of New York to vote an appropriation for a appropriate exhibit representing the Empire State. The New York State Legislatur voted $150,000 and it was promptly signed by Governor Dewey, for participation in the Hall of States. We are, therefore, anxious, gentlemen, to have your endorse-ment.

We need your help now just as we need the help of a lot of people to get whe we are and the sooner you can give us your blessings, the sooner will we be that much further along. We hope to give you a program that this Commission will be proud of before next summer gets too old.

MR. ROWLAND: I wanted to supplement Mr. Barron's statement about New York State, because Mr. Boykin told me recently (and it was verified from Albany) that they not only wanted to go into the state exhibit, but they wanted to buy space i the industrial section.

MR. BOYKIN: May I add this little bit about the states. To me the states have been a fascinating picture. We began working on the states about fifteen months ago and we asked them whether they would set up exhibits if they had this thing, based on their history and how they came up from the wilderness to statehoo A great many states have appropriated money. Two states had large appropriations on the way through their legislatures when word came that the Congress had killed this thing twice. One was California and Texas was the other. Each had a $300,00 appropriation.

I don't see how they could spend that much, but each of them started again. Some states have taken the money out of other things. There was a question as to what Pennsylvania would do. Pennsylvania representatives have been down to see me several times and they are very proud of the fact that they have had three capital of the United States in Pennsylvania. So in their exhibit they propose to set up three capitals of the United States in silhouette—Lancaster, Philadelphia and Yor

CHAIRMAN CLARKE: Gentlemen, if you have anything to suggest, I am sure Mr. Barron and his colleagues would be glad to hear that. I know full well that they have about one-third as much time as they need to do what they plan to do, and these buildings are of a temporary nature. I assume that the members of the Com-mission feel that the general character, as expressed in these very preliminary sketches, is good for the purpose for which the buildings are intended.

The Chairman believes thatthis work is in good hand; it cannot be delayed. We ask them if there are any questions which arise in their minds which require our advice. We will be happy to render that advice promptly so as to cause them no delay. There is only one plan which I think the Commission would like very much to see in more detail than the plans for these temporary buildings; I refer to the plans for the amphitheater, which I take it will be of a permanent nature. It means, I take it, Mr. Worth, Mr. Thompson, that you would like to have us give our endorsement to those plans which are of a permanent nature. We can pass lightly over the temporary buildings because presumably they will be removed.

MR. BARRON: We will be able to have those plans next month.

Mr. BOYKIN: Mr. Paul Green will be here on Thursday morning when we will have a meeting. I know Mr. Root and several others from Park Service will be there and Mr. Green is bringing several plans. We hope to have an action meeting and have this thing before you shortly.

CHAIRMAN CLARKE: If you are ready before our next meeting, we can meet before that time if that seems to be necessary. We want to do everything to expedite your work. We know how important it is and we know your time is very, very short. I speak feelingly.

Is there anything the members of the Commission would like to say?

MR. MURPHY: Are you going to be able to corral all the materials?

MR. BARRON: Mr. Byrne, our consulting engineer--what is the material situation?

MR. BYRNE: Mr. Chairman and gentlemen, the buildings, of necessity, have to be designed around materials that are available and we have gone into each of the materials with that point in view and with the question of the date of delivery. We can't tell about the steel strike. The buildings themselves are of structural steel frame and of a steel panel of the type that is very, very good and we have been assured that they can deliver, but no one can tell what the steel strike will do.

CHAIRMAN CLARKE: In New York we had a special amendment to the building code in order to get our plans for temporary buildings approved by the building department, because none of the buildings in the fair complied with the code.

MR. BYRNE: The Commission here has taken more or less the same attitude, yet we do not feel we should violate good engineering principles.

MR. BARRON: May I say to you, sir, and to you gentlemen here, that we will be seeking your advice and inviting your counsel at any time you have something you can give us. We know you can give us much. You heard Mr. Boykin tell you about the contests. One of the fine functions of the Fine Arts Commission is to see that this City grows according to a plan, a fine, dignified, appropriate plan.

I believe, in the last celebration of the National Capital, there was a contest that brought out a number of plans for the city in 1950. Our Commission would like something to incorporate in our program and we would like to have your counsel on that particular. Some thought that a contest that would invite the great architects of the nation to submit plans for the development and continued growth of the National Capital for the year 2000 would be a good idea. We may be up to 2000 in the archives of the Fine Arts Commission now. Such a contest, conducted in American colleges of architecture should be of interest.

MR. LAWRIE: You have little time left. What about the strikes and other things? I don't see how you can do it.

MR. BARRON: We hope, as we approach this, to get a magnanimous reaction from labor and industry, just as we did during the war. We have approached this whole thing with a patriotic zeal; if we haven't, we wouldn't have anything to submit here. What you have seen is on a voluntary basis. The Congress gave us $15,000 on July 1, 1948. We spent $12,000 of that in salaries and some stationery as of this past July, and we were cut off on the balance of the $3000. Everything you have seen has been promoted out of confidence and patriotic zeal up to this point where we can go ahead.

Our consultants tell us that ten months after we break ground Freedom Fair can open. That will require the absolute cooperation of all forces, labor, industry, and management, and I think we can get it. We have that type of a program. American industry would be silly not to want to participate in this in the shadow of our National Capitol, where which every law was made since the first session of our Congress.

I think that industry, and all of us who are interested in wanting to have something to celebrate in the year 2000 when somebody else will be sitting here and planning this, will pitch in as part of a team to do a magnificent job.

MR. LAWRIE: Don't you think, Mr. Chairman, that the time is very short? Do you think it can be done at all?

CHAIRMAN CLARKE: There is no question about the shortness of the time.

MR. BOYKIN: We have given a lot of thought to that. What we are doing is this: Our celebration starts on April 15th. That is one thing we are assured of. In other words, the actual ceremonials, art exhibits and many other things will be under way on April 15th. Sometime around July 4th--it may be a little later than that, I can't say--we will have the Freedom Fair open. A celebration will be under way on the 15th of April.

MR. LAWRIE: The thing I am thinking about is: If you have little time, you will throw this thing together in a hurry and it may be shoddy.

MR. BOYKIN: We are agreed on that: This thing will be right before we open

MR. BARRON: That is a good question. I can understand why you are a little apprehensive, but we honestly feel that, with all the temporary buildings that we are not too proud of around Washington during the last twenty-five to fifty years, these will be the finest in appearance and construction of any of them. That is our objective and I do not think you need to have anything to fear on that particular point.

MR. FINLEY: I think you have made extraordinary progress under the difficulties you have had. I am delighted with the plans you have evolved.

MR. ALDRICH: I think the site is excellent. I think the character of the buildings is appropriate.

MR. BARRON: I do not want to be picking on you gentlemen. Over on the approach to the Freedom Plaza, at the right, is the Armory. As you approach it to the left, there are some temporary buildings which we hope will disappear before too many months. Then we have, regrettably, a few shanties that we find are projecting their noses out into a portion of our Freedom Plaza, or rather Freedom Fair.

We think that we will, with some diplomacy and politics and tact, be able to displace those buildings. If we do not, we are going to be in trouble; aren't we, Mr. Thompson?

MR. THOMPSON: Are you referring to the barracks buildings or the battery of dwellings?

MR. BARRON: The dwellings primarily.

MR. THOMPSON: I am fearful you will never get the barracks buildings out; we are tied up with PBA on that. At the last session the Congress told them they might keep them until 1954. The dwellings could be removed. They can be moved elsewhere and they are handled separately by arrangement with PBA.

CHAIRMAN CLARKE: I think the Commission is enthusiastic over the presentation today and we wish you good luck.

COPY

THE COMMISSION OF FINE ARTS

Washington

October 17, 1949.

Dear Mr. Barron:

The Commission of Fine Arts, at their meeting today, approved the plans submitted by you in behalf of the National Capital Sesquicentennial Commission for the Celebration in 1950. It is understood that these Exposition Buildings, to be located in Anacostia Park, will be temporary.

Since it is understood that the out-of-door theater, at the north end of Sixteenth Street near Rock Creek Park, for the Symposium on Washington, will be permanent, the Commission would like to see architectural designs for it.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,

Chairman.

Honorable Carter Barron,
Executive Vice Chairman,
National Capital Sesquicentennial Commission,
Washington, D.C.

EXHIBIT I -1

Honorable Carter Barron,
Executive Vice Chairman,
National Capital Sesquicentennial Commission,
Washington, D. C.

Dear Mr. Barron:

The Commission of Fine Arts, at their meeting today, reviewed the plans submitted by you in behalf of the National Capital Sesquicentennial Commission for the pylons to be erected on the Mall at Third Street.

It is understood that these Exposition Pylons, to be located in Constitution Park, will be temporary.

Since it is understood that the one-story theatre, at the north end of Sixteenth Street near Rock Creek Park, for the exposition on Washington, will be permanent, the Commission would like to review architectural designs for it.

For the Commission of Fine Arts:

COPY

THE COMMISSION OF FINE ARTS

Washington

October 25, 1949.

Dear Mr. Thorn:

The Commission of Fine Arts, at their meeting on October 17, 1949, approved the list of sculptors as stated in your Memorandum dated October 3d for the various Government building projects mentioned.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Mr. A.S. Thorn,
Acting Supervising Architect,
Public Buildings Administration,
Washington, D. C.

EXHIBIT J

COPY

THE COMMISSION OF FINE ARTS

Washington

October 17, 1949.

Dear Mr. Harbeson:

The Commission of Fine Arts, at there meeting today, approved the designs, up to this stage, submitted by you today in behalf of the American Battle Monuments Commission for the American Military Cemetery and Memorial Chapel at Tunis, Africa,-plans dated October 13, 1949.

The Commission concurred in the transfer of Ralph E. Griswold as landscape architect for Murphy & Locraft, architects, to Gugler, Kimball & Husted, architects.

The Commission also concurred in the transfer of Barry Faulkner, as painter for Gugler, Kimball & Husted, architects, to McKim, Mead and White, architects.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,

Chairman.

Mr. John F. Harbeson, Consulting Architect,
The American Battle Monuments Commission,
Architects Building,
Philadelphia, Pa.

EXHIBIT K

Mr. John F. Harbeson, Chairman
The American Institute of Architects
Architects Building
Philadelphia, Pa.

COPY

THE COMMISSION OF FINE ARTS

Washington

October 17, 1949.

Dear Mr. Thompson:

The Commission of Fine Arts, at there meeting today, approved the design for the treatment of the triangle at Eighteenth Street and Virginia Avenue, N. W., and for the Statue of General Jose Artigas, submitted by you in behalf of the National Park Service. A few suggestions were made to Mr. Harbeson, representing Harbeson, Hough, Livingston & Larson, Architects, in matters of detail.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

Mr. Harry T. Thompson
Assistant Superintendent
National Capital Parks
National Park Service
Department of the Interior
Washington, D.C.

EXHIBIT L

Mr. Harry D. Crossman
Cleveland Superintendent
National Weather Fund
National Park Service
Department of the Interior
Washington, D.C.

EXHIBIT E

COPY

THE COMMISSION OF FINE ARTS

Washington

October 17, 1949.

Dear Sirs:

The Commission of Fine Arts, at their meeting today, approved the sample of Swenson's Pink Granite for the Andrew W. Mellon Memorial Fountain, which was submitted by the Honorable David E. Finley in your behalf.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,

Chairman.

Messrs. Eggers and Higgins, Architects,

542 Fifth Avenue,

New York, New York.

EXHIBIT M

Dear Sirs:

The Commission of Fine Arts, at their meeting held,
approved the design of Bennett's Fine Granite for the pedes-
t, Melton Memorial Fountain, which was submitted by the
Honorable David E. Finley in your behalf.

For the Commission of Fine Arts:

Sincerely yours,

Secretary.

Messrs. Rogers and Higgins, Architects,
152 Fifth Avenue,
New York, New York.

COPY

THE COMMISSION OF FINE ARTS

Washington

October 20, 1949.

Dear Mr. Lynn:

The Commission of Fine Arts, at their meeting on October 17, 1949, were pleased to confer with you concerning several matters of detail in connection with plans for the renovation of the United States Senate and the House of Representatives chambers.

The Commission concur in the decision of the House of Representatives Committee, including the Speaker, that the State Seals be executed in plaster, raised and painted in color, without light from behind.

For the House of Representatives the Commission recommend the use of walnut, in natural wood finish, and the use of St. Genevieve Sheldorado, a stone of Tavernelle color.

The Commission recommend that the sculptor, Sidney Waugh, be requested to make a study for the clock in the House of Representatives, giving it a horizontal treatment rather than vertical.

The Commission were pleased to note that still other sculptors will soon be commissioned for executing additional sculpture in the Senate and House of Representatives chambers, and that it is to have the supervision of Mr. Lee Lawrie.

For the Commission of Fine Arts:

Sincerely yours,

Honorable David Lynn,
Architect of the Capitol,
Washington, D.C.

Gilmore D. Clarke,
Chairman.

EXHIBIT N

EXHIBIT I

COPY FOR THE COMMISSION OF FINE ARTS

The Regents of the Smithsonian Institution, The Commission of Fine Arts, and Miss Katharine N. Rhoades, or Mrs. Eugene Meyer, as provided in Paragraph 4 of the Codicil to the Will of the late Charles L. Freer, have examined the following objects:

1 Bronze incense burner. Chinese, T'ang dynasty.

1 Bronze vessel of the type tsun. Chinese, early Chou dynasty.

1 Lacquer vessel in the form of an animal. Chinese, Chou dynasty.

1 Miniature painting, "Huris in Paradise." Persian, 16th cent.

1 Miniature painting, "Ascension of Ali." Persian, 16th century,

which have been recommended for purchase for the Freer Gallery of Art by Mr. A. G. Wenley, Director, and they hereby approve the purchase.

Oct. 27, 1949 — A. Wetmore
For the Regents of the Smithsonian Institution.

Oct. 27, 1949 — David E. Finley
For the Commission of Fine Arts

Oct. 26, 1949 — Katharine N. Rhoades

EXHIBIT-O

The legend of the earthquake Deliverer, the subject of the [illegible]
and Miss Katherine L. Thurston, of Los Angeles County, as provided in
Paragraph 4 of the Codicil to the Will of the late Charles F. Crocker,
have examined the following objects:

1 Steam locomotive driver, Deliverer,
Three dimensional.

1 bronze vessel, Minoan type ewer,
Unknown, probably Cnidian Carpathos.

1 Corinthian vessel of the form of
an amphora. Obverse, Jason
Typhosy.

1 Miniature pewter, Queen's Own
Foresters," Crescent, Inscription.

1 Wooden pulpit, "Pentecostal
of Life." Foreign, with mosaic,

which have been recommended for purchase for the Crocker Gallery of Art
by Mr. A. O. Wesley, Director, and they hereby approve the purchase.

Dec. 27, 1949 For the Regents of the California Institute

Oct. 29, 1949 David B. Lilly

Oct. 29, 1949 Charles F. Crocker

COPY

THE COMMISSION OF FINE ARTS

Washington

October 31, 1949.

Dear Mr. Reynolds:

The Commission of Fine Arts, at their meeting on October 17, 1949, approved pencil drawings submitted by Sidney Waugh, sculptor, as a basis for the preparation of scale models for the figures of Hammurabi, Justinian, Solon and Moses, proposed to be placed on the wall back of the judges rostrum in one of the court rooms of the District of Columbia Court House, which is now under construction on Pennsylvania Avenue and John Marshall Place.

The Commission complimented the sculptor on this his first submission.

The Commission would like to see models of this sculpture in the next stage of development when they are ready for submission.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke
Chairman

Honorable W.E. Reynolds
Commissioner of Public Buildings
General Services Administration
Washington, D. C.

EXHIBIT X

COPY

THE COMMISSION OF FINE ARTS

Washington

October 31, 1949.

Dear Colonel Huguet:

The Commission of Fine Arts, at their meeting on October 17, 1949, considered the drawings by Cass Gilbert, Jr., architect, for the First Division Infantry Memorial of World War II.

The Commission inspected the drawings and disapproved them, as being inadequate for proper consideration of them.

The Commission suggested that Chairman Clarke discuss this matter with you, and the Chairman would be pleased to do so at your convenience.

For the Commission of Fine Arts:

Respectfully yours,

H. P. Caemmerer,
Secretary.

Colonel Adolphe Huguet, U. S. A. (Retired),
Chairman, Executive Committee,
First Division, A. E. F., Memorial Association,
Hotel Belmont Plaza,
49th Street and Lexington Avenue,
New York 22, New York.

EXHIBIT Y

COPY

THE COMMISSION OF FINE ARTS

Washington

October 31, 1949.

Dear Sir:

The Commission of Fine Arts, at their meeting on Octover 17, 1949, approved Bill H.R. 6403, "To regulate the height, exterior design, and construction of private and semi-public buildings in the Georgetown area of the National Capital."

The Bill has for its purpose the protection of historic buildings in Georgetown, which this Commission consider an eminently worthy project.

The Commission recommend your approval of the Bill.

For the Commission of Fine Arts:

Sincerely yours,

Gilmore D. Clarke,
Chairman.

The Director,

Bureau of the Budget,

Executive Office of the President,

Washington, D. C.

EXHIBIT Z